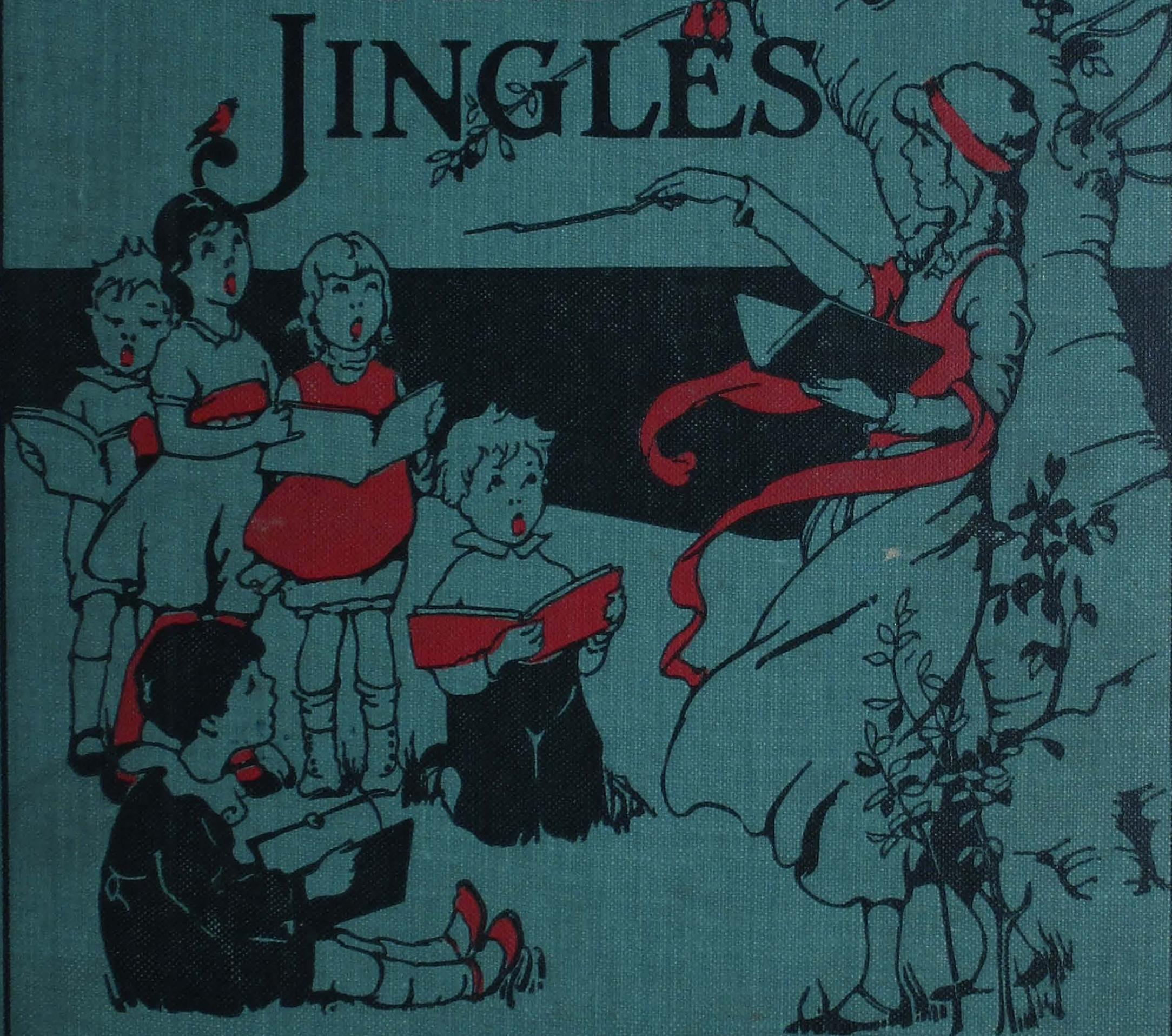


# SONG DEVICES AND JINGLES



ELEANOR SMITH

Florance C. Mac Lachlan.





## **SONG DEVICES AND JINGLES**



# SONG DEVICES AND JINGLES

By  
ELEANOR SMITH

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"Song Pictures," etc.

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ILLUSTRATED BY FLORENCE LILEY YOUNG



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SONG DEVICES AND JINGLES

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## INTRODUCTION

“Song Devices and Jingles” is not designed to take the place of the more elaborate song material in use in most Kindergartens, homes, and schools. The purpose of the book is rather technical than artistic, although it is believed that smooth melodies, attractive rhythms, and expressive harmonies cannot fail to make an artistic appeal.

The real purpose of the book is to teach young children to sing. Forms have been chosen which must interest all children. The dialogue which has always shown itself an attractive device, the rhythmic game whose value has been proved, songs whose text content stimulates appreciation of pitch diversity, and those with refrains or choruses all make for added attention. The street cry and similar resources for the teaching of common intervals is equally arresting to young children.

The child’s part in these dialogues and songs is, in the beginning, not more than one tone. Following this a short phrase falls to his portion, then half the melody, and later the whole tune. Single tones or phrases of two or three tones are sung in immediate imitation of the teacher. As the child gains in perception and memory of tonal combinations he will sing unaided a more independent portion of the melody.

Power as well as desire to sing individually is fostered by these small songs. What is often a perfunctory exercise becomes part of a fascinating game in which one must sing one’s own part to complete the play.

Universal experience has proved that the so-called “monotones” who comprise at least one-third of the children in Kindergartens and primary schools can be taught to sing. This can only be accomplished, however, by securing the closest attention. The best results can be obtained only with young children and through individual instruction.

With these truths in mind, “Song Devices and Jingles” has been prepared. Designed especially to aid mother, teacher, and music supervisor in the discharge of what is recognized to be a most difficult task, it is hoped that the vital quality of the material will do much to transform this difficult task to a pleasure.

ELEANOR SMITH.



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# SONG DEVICES AND JINGLES

## DIALOGUES

### WHO'S A BLUEBIRD?

AGNES GRAY  
*Smoothly*

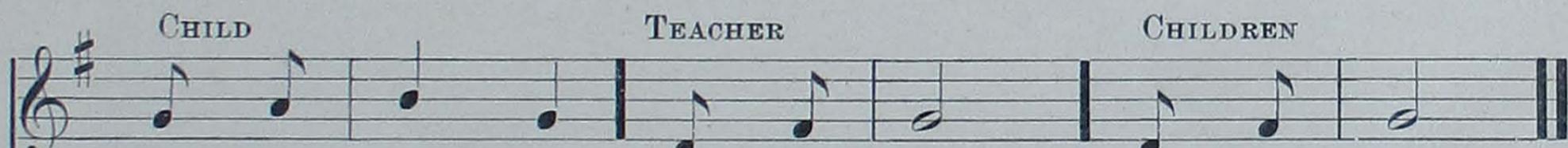
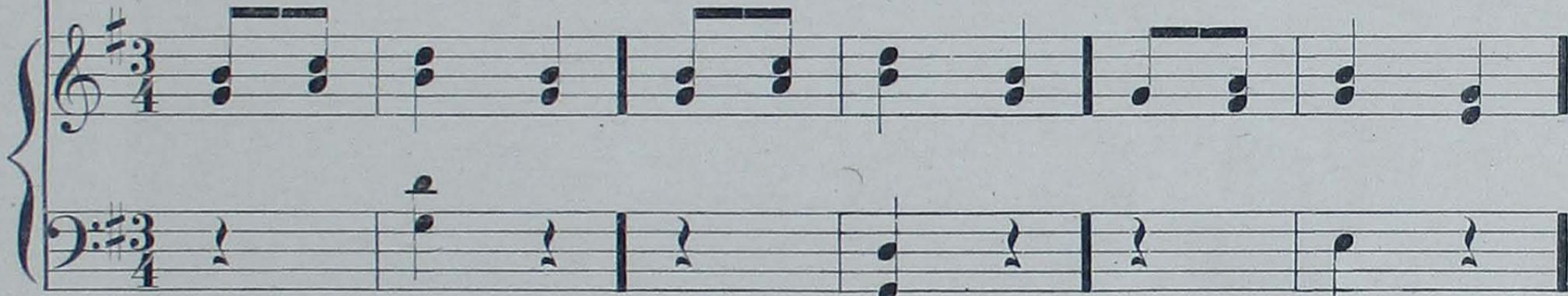
TEACHER

CHILD

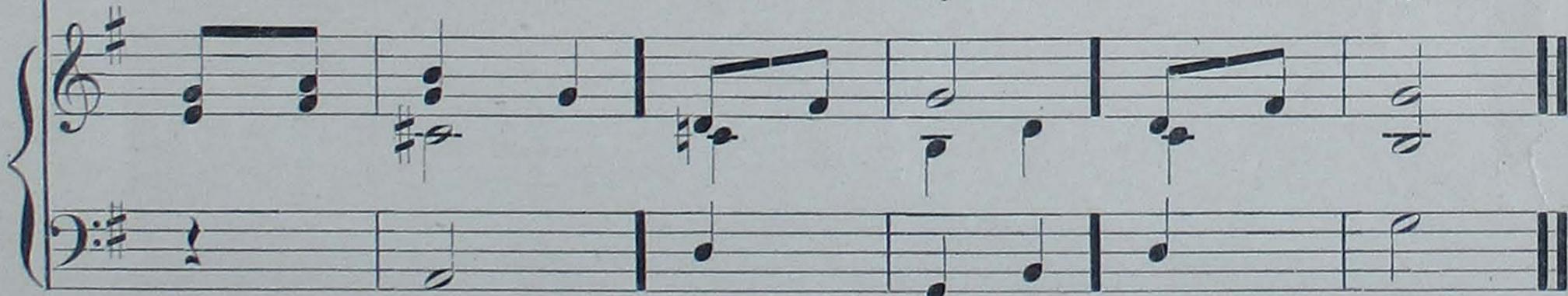
TEACHER



Who's a blue - bird ? I'm a blue - bird. Who's a black - bird ?  
 Who's a sea - gull ? I'm a sea - gull. Who's a spar - row ?  
 Who's a red - bird ? I'm a red - bird. Who's a swal - low ?  
 Who's a gold - finch ? I'm a gold - finch. Who's a rob - in ?



I'm a black - bird, Just to - day, Just to - day.  
 I'm a spar - row, Just to - day, Just to - day.  
 I'm a swal - low, Just to - day, Just to - day.  
 I'm a rob - in, Just to - day, Just to - day.



Different children will be chosen to sing individual answers, while the class will sing the final response — "Just to - day."

## WHAT LITTLE ANIMALS SAY

*Andantino*

TEACHER

CHILD TEACHER

CHILD TEACHER

CHILD TEACHER

CHILD

Pig-eon, coo, coo, Moo-cow, moo, moo, Lamb-kin, baa, baa, Black crow, caw, caw.  
Night-owl, hoo, hoo, Kit-ten, mew, mew, Duck-ling, quack, quack, Hen, say cluck, cluck.

## THE TRIANGLE

*Moderato*

TEACHER

CHILDREN

TEACHER

CHILDREN

TEACHER

CHILDREN

TEACHER CHILDREN

Ting, ting.

## WHERE DO THE FLOWERS GO?

AGNES GRAY  
TEACHER

CHILDREN

Where do all the flowers go? To their beds beneath the snow.  
Will they waken soon again? Spring will call them, sun and rain.

## AGES

T. A.

*Allegretto*

TEACHER

CHILDREN TEACHER

CHILDREN TEACHER

CHILDREN

## CLIMBING THE LADDER

*Moderato*

TEACHER

CHILDREN

T.

C.

T.

C.

T.

C.





F. LILEY-YOUNG.



## THE SNOWBALL

C.

T.

C.

As big and as round as we can . . . A snow - ball, A snow - ball.

*f*      *p*

## HAIL, RAIN, AND SLEET

MARY SLADE

*Quietly*

T.

C.

T.

1. What does the hail say? Knock, knock, knock. What does the rain say?  
 T.\*2. What does the snow say? C. Snow - flakes all Down so . . . gen - tly,

C.

T.

1  
C.

2

Pit - ter, pit - ter, pat - ter, pat - ter. What does the sleet say? Sh Sh Sh  
 Soft - ly fall, We can - not hear their voices small.

\* The second stanza beginning "Snow-flakes all" will be sung by all children.

## WHO HAS THE PENNY?

Old Game (adapted)

*Moderato*

T.

C.

T.

C.



Who has the pen - ny? I have the pen - ny. Who has the key? I have the key.



T.

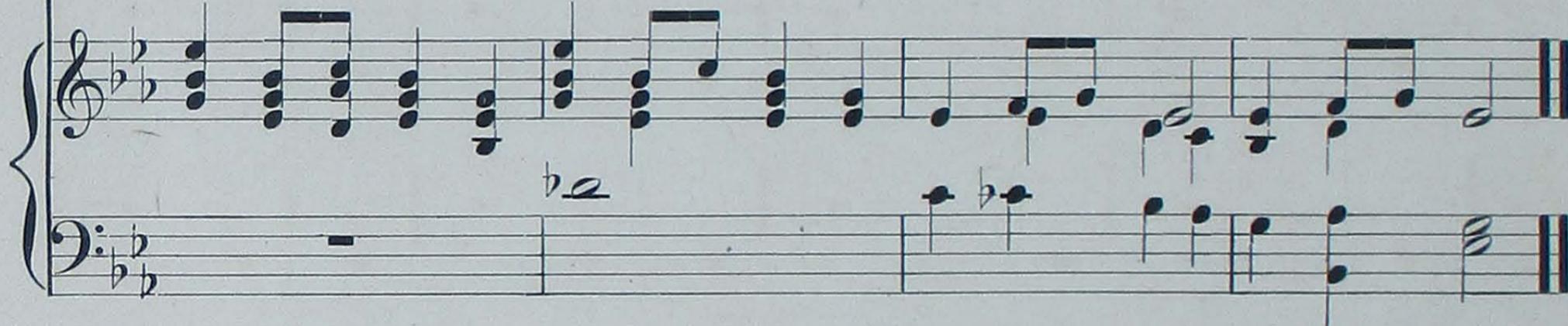
C.

T.

ALL



Who has the thim - ble? I have the thim - ble. Don't let us see, Don't let us see.



## FIRST BALL GAME

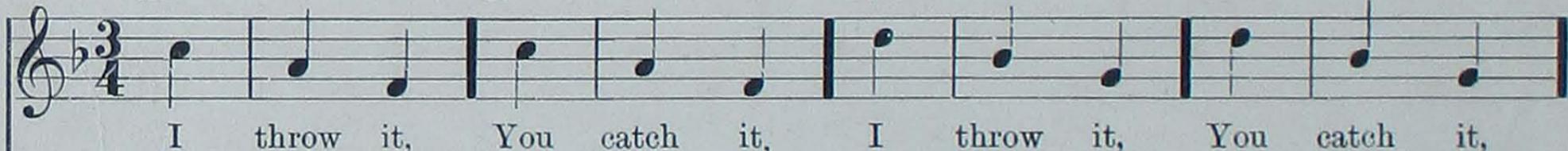
*Moderato*

T.

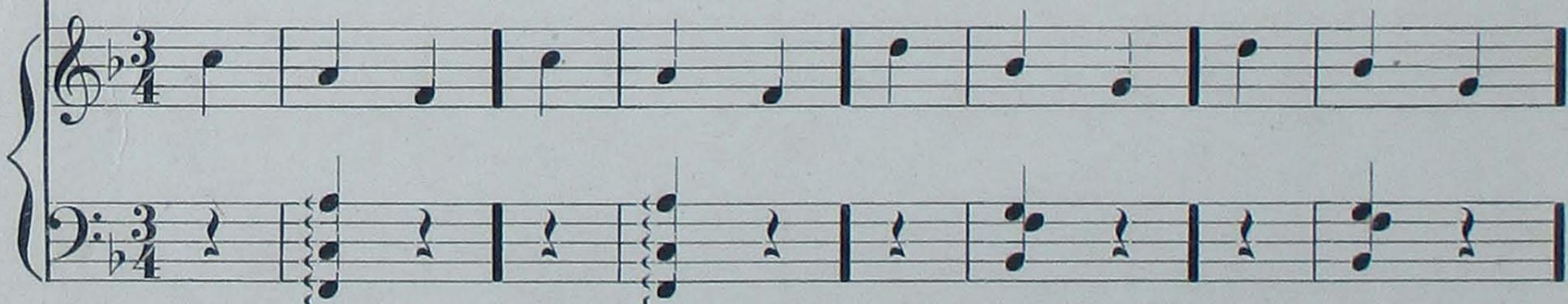
C.

T.

C.



I throw it, You catch it, I throw it, You catch it,



## FIRST BALL GAME

T. C. T. C.

I throw it, You catch it, I throw it, You catch it.

## SECOND BALL GAME

T. C. T. C.

I throw it, You catch it, I throw it, You catch it,

T. C. T. C.

I throw it, You catch it, I throw it, You catch it.

## FEEDING THE PIGEON

K. F.

T.

C.

Plump lit - tle pig - eon, what will you eat? Corn, if you please, that's yel - low and sweet.

## SHEPHERDESS AND LAMBKINS

French Game

T.

French

C.

Are you here, Lit - tle Lamb-kins dear? Yes, yes, yes, gen - tle Shep - herd -ess.

## THE ROSE IS RED

Old Rhyme

Allegretto

T.

C. T.

C. T.

C. T.

C.

The rose is red, (red,) The violet's blue, (blue,) The pink is sweet, (sweet,) And so are you, (you.)

## PINE-TREE AND BEECH-TREE

AGNES BLAKE

*Andantino*

TEACHER

1. If you were a Pine - tree what would you do?  
2. If you were a Beech - tree what would you do?

FIRST CHILD

1. I'd grow and grow- and grow so high, Un - til I al - most reached the sky.

SECOND CHILD

2. I'd grow and grow and grow so wide, And stretch my arms on ev - 'ry side.

# WHERE ARE YOU GOING, MY PRETTY MAID?

MOTHER GOOSE

T. C.

Where are you go - ing, my pret - ty maid? I'm go - ing a milk-ing, sir, she said.

# Sweeping Snow

T. A.

*Allegretto*

TEACHER. Bring a broom; Brush the snow off; Bring a broom, While it's light.  
CHILD. Here's a broom; See me sweep it, Pret - ty snow, Soft and white.

# THE MUSIC BALL

T. A.

T.

C.

ALL

I throw it, You catch it, — This lit - tle mu-sic ball, And nev-er let it fall.

## CHILD AND PUSSY

AGNES BLAKE

*Moderato*

Music score for 'CHILD AND PUSSY' in G major, common time. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features eighth-note chords in the treble and bass staves.

T. Pus - sy, stay a fur - ry ball; I don't like big cats at all.  
C. That is what I'd like to do, But you must stay lit - tle too.

## PUSSY CAT, PUSSY CAT, WHERE HAVE YOU BEEN?

MOTHER GOOSE

*Allegretto*

T

Music score for 'PUSSY CAT, PUSSY CAT, WHERE HAVE YOU BEEN?' in G major, common time. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features eighth-note chords in the treble and bass staves.

Pus - sy Cat, Pus - sy Cat, Where have you been?  
Pus - sy Cat, Pus - sy Cat, What did you there?

C

Music score for 'O I've been to London to visit the queen.' in G major, common time. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features eighth-note chords in the treble and bass staves.

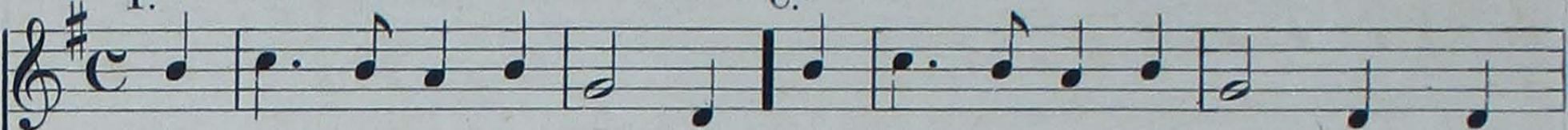
O I've been to Lon - don to vis - it the queen.  
I fright - ened a lit - tle mouse un - der her chair.

# HAVE YOU A LITTLE GARDEN?

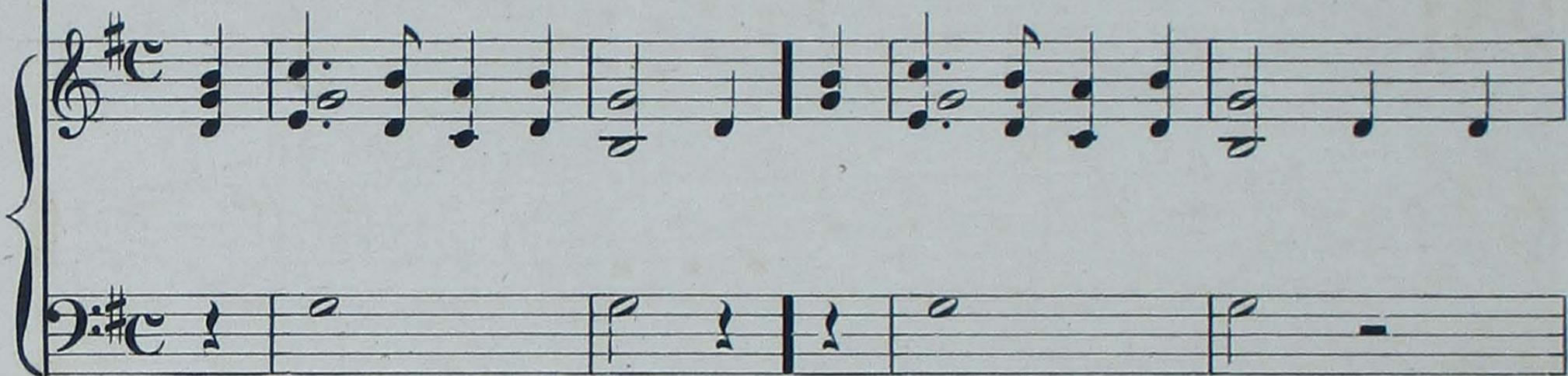
AGNES GRAY  
*Grazioso*

T.

C.\*



Have you a lit - tle gar - den? O - yes, I have a gar - den, 1. Where  
2. Where  
3. Where  
4. Where



vi - o - lets are grow - ing, And tu - lips red are glow - ing.  
ros - es red and blow - ing, And li - lies white are show - ing.  
lark - spur blue is grow - ing, And pe - o - nies are glow - ing.  
mig - non - ette is blow - ing, And dai - sies white are show - ing.



\* Different children may be chosen to sing refrains.

## THE GOAT FAMILY

L. H.

*Moderato*

T.

C.

T.

Old Fa-ther Bil-ly Goat says "Baa! Baa! Baa! Baa!" Old Moth-er Nan-ny Goat says

The musical score consists of two staves. The top staff is in treble clef, 4/4 time, and F major (one sharp). The bottom staff is in bass clef, 4/4 time, and F major (one sharp). The vocal parts are labeled L. H. (Lead High), T. (Tenor), C. (Clef), and T. (Tenor). The lyrics "Old Fa-ther Bil-ly Goat says 'Baa! Baa! Baa! Baa!'" are written below the top staff.

C.

T.

C.

"Baa! Baa! Baa! Baa!" Dear lit-tle Kid-die Goat says "Baa! Baa! Baa! Baa!"

The musical score continues with two staves. The top staff is in treble clef, 4/4 time, and F major (one sharp). The bottom staff is in bass clef, 4/4 time, and F major (one sharp). The vocal parts are labeled C., T., and C. The lyrics "Dear lit-tle Kid-die Goat says 'Baa! Baa! Baa! Baa!'" are written below the top staff.

## BLACK-SHEEP, MOOLY-COW AND CLUCK-HEN

MOTHER GOOSE (altered)

*Allegro moderato*

T.

C.

The musical score consists of two staves. The top staff is in treble clef, 4/4 time, and B-flat major (two flats). The bottom staff is in bass clef, 4/4 time, and B-flat major (two flats). The vocal parts are labeled T. and C. The lyrics "Baa! Baa! Black Sheep, have you any wool?" are written below the top staff.

1. Baa! Baa! Black Sheep, have you any wool? Yes, sir, yes, sir, three bags full, baa! baa! baa!
2. Moo! Cow, have you an-y milk to-day? Quarts and quarts to give a-way. moo! moo! moo!
3. Cluck! Hen, have you an-y eggs, now say? Fresh ones in my nest of hay; cluck! cluck! cluck!

The musical score continues with two staves. The top staff is in treble clef, 4/4 time, and B-flat major (two flats). The bottom staff is in bass clef, 4/4 time, and B-flat major (two flats). The vocal parts are labeled T. and C. The lyrics "Cluck! Hen, have you an-y eggs, now say? Fresh ones in my nest of hay; cluck! cluck! cluck!" are written below the top staff.

# CLOCK AND WATCH

MARY SLADE

*Moderato*

T.

C.

What does the clock in the hall say? Tick, tick, tick, tick.

This section of the musical score consists of three staves. The top staff is for Treble (T.) and the middle staff is for Bass (C.). The bottom staff is for Bass (C.) and is likely for a piano. The music is in common time, with a key signature of two flats. The vocal parts sing eighth and sixteenth notes, while the piano part provides harmonic support with sustained notes and chords.

T.

C.

T.

What does the clock on the wall say? Tick, tick, tick, tick, tick, tick, tick, tick. What do the watches

This section continues the musical score with three staves. The top staff is for Treble (T.), the middle staff is for Bass (C.), and the bottom staff is for Bass (C.). The vocal parts sing eighth and sixteenth notes, while the piano part provides harmonic support with sustained notes and chords.

all say? Tick - a tick - a tick - a tick - a, Tick - a tick - a tick - a tick - a.

This section concludes the musical score with three staves. The top staff is for Treble (T.), the middle staff is for Bass (C.), and the bottom staff is for Bass (C.). The vocal parts sing eighth and sixteenth notes, while the piano part provides harmonic support with sustained notes and chords.

# WILLY BOY, WILLY BOY, WHERE ARE YOU GOING?

Old Rhyme

T.

C.

Willy boy, Willy boy, where are you going? Off to the

mead - ow to make the hay, Wil - ly boy, Wil - ly boy,

May I go with you? Yes, come and help me all the day.

# NORTH AND SOUTH, EAST AND WEST

AGNES GRAY

*Allegro moderato*

T.

C.



1. Which is the way the bun - ni - kin ran ? Off to the North the  
 2. Which is the way the wood - peck - er flew ? Off to the South the  
 3. Which is the way the ka - ty - did hopped ? Off to the East the  
 4. Which is the way the sil - ver fish swam ? Off to the West the

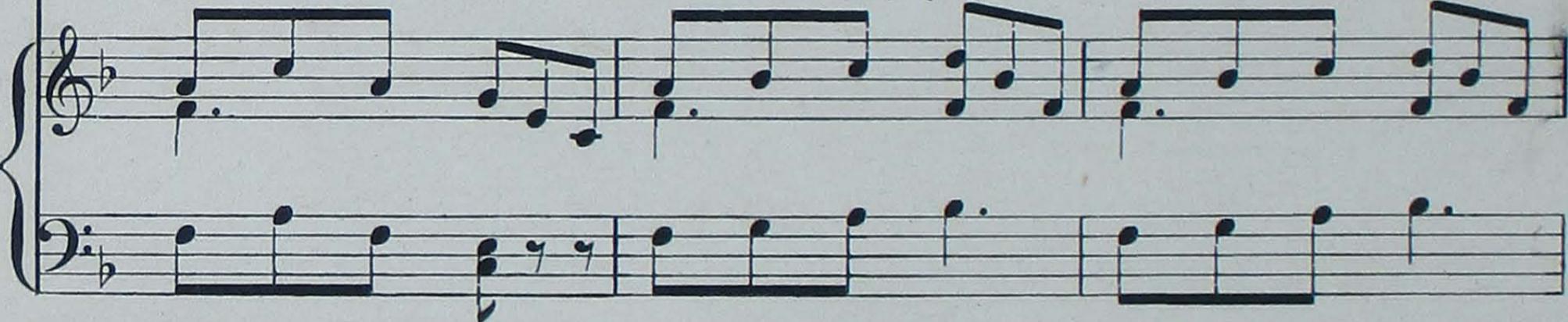


T.

C.



bun - ni - kin ran. Fol - low him, *you!* Fol - low him, do!  
 wood - peck - er flew. Fol - low him, *you!* Fol - low him, do!  
 ka - ty - did hopped. Fol - low him, *you!* Fol - low him, do!  
 sil - ver fish swam. Fol - low him, *you!* Fol - low him, do!



ALL



Fol - low him, fol - low him, fol - low him, fol - low him.



## SWEET DAFFODIL

AGNES GRAY  
*Andantino*  
T.

6/8 time signature. Treble staff: eighth notes. Bass staff: eighth notes. The vocal line starts with a question: "Aren't you a - fraid, sweet Daf - fo - dil, of snow and chill - ing storm ?" The piano accompaniment consists of eighth-note chords.

C.

6/8 time signature. Treble staff: eighth notes. Bass staff: eighth notes. The vocal line continues: "No! I've a bulb that gives me food ; Earth keeps my root - lets warm." The piano accompaniment consists of eighth-note chords.

## CO' BOSS!

*Moderato*

6/8 time signature. Treble staff: eighth notes. Bass staff: eighth notes. The vocal line consists of repeated eighth notes: "Co' Boss! Co' Boss! Co' Boss! Co' Boss! Co' Boss! Co' Boss!" The piano accompaniment consists of eighth-note chords.

## WHERE IS THE CHURCH?

Old Rhyme  
*Allegretto*  
T.

C.

T.

C.

Musical score for the first verse of "Where is the Church?". The score consists of three staves. The top staff is for Treble (T.) and the middle staff is for Alto (C.). The bass staff (B.) provides harmonic support. The music is in 6/8 time. The vocal parts sing eighth-note patterns, while the bass provides a steady eighth-note pulse. The lyrics are: "Where is the church? Here is the church. Where is the stee - ple? Here is the stee - ple."

T.

C.

T.

C.

Musical score for the second verse of "Where is the Church?". The vocal parts (Treble and Alto) sing eighth-note patterns. The bass staff provides harmonic support. The lyrics are: "Where is the door? Here is the door. Show me the peo - ple; Here are the peo - ple."

T.

C.

ALL

Musical score for the third verse of "Where is the Church?". The vocal parts (Treble and Alto) sing eighth-note patterns. The bass staff provides harmonic support. The lyrics are: "Where is the bell? Up in the stee - ple; Ding a dong, ding! Ding a dong ding!" The bass staff features a series of eighth-note chords.

## MISTRESS MARY

MOTHER GOOSE  
*Moderato*  
T.

Musical score for 'Mistress Mary' in C major, 2/4 time. The top staff (Treble) has a vocal line with eighth and sixteenth notes. The bottom staff (Bass) provides harmonic support with sustained notes and bass lines. The lyrics are as follows:

Mis-tress Ma-ry, Quite con-tra-ry, How does your gar-den grow?  
With cock-le shells and lit-tle bells, And fair maids all in a row.

## WHO'LL GO A-BATHING?

MARY SLADE  
*Moderato*

Musical score for 'Who'll Go A-Bathing?' in G major, 2/4 time. The top staff (Treble) has a vocal line with eighth and sixteenth notes. The bottom staff (Bass) provides harmonic support with sustained notes and bass lines. The lyrics are as follows:

T. The gen-tle waves come roll-ing in; Who'll go a-bath-ing?  
C. Our suits are dry: We'll bring them in; We'll go a-bath-ing!

## DANCING WITH THE LEAVES

*Allegretto*

T.

O come where the leaves are danc-ing, O come on the au-tumn

C.

day. We'll come where the leaves are danc-ing And skip where the red leaves play.

## GIDDY, GOODY GANDER

MOTHER GOOSE

*Allegretto*

T.

C.

Giddy Goody Gander, Whither do you wander? Up stairs, down stairs, In my Lady's cham-ber.



WHO'LL GO A-BATHING?—Page 19.

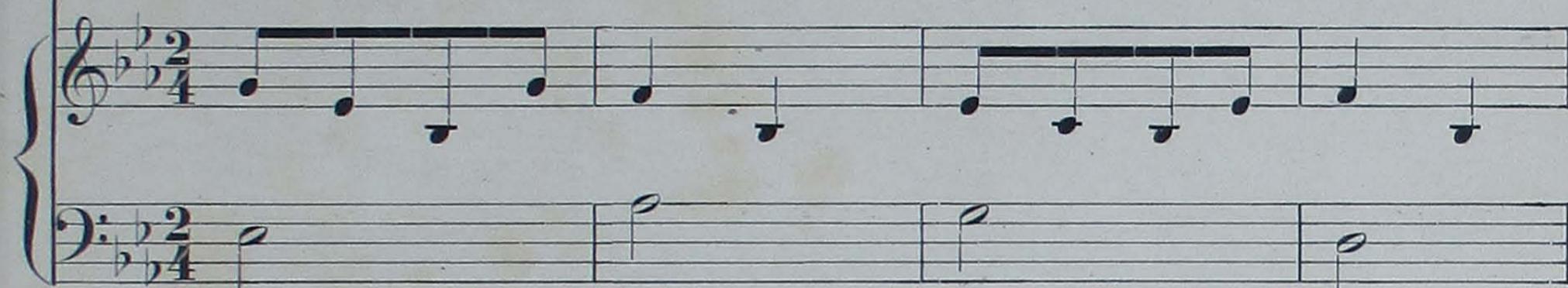
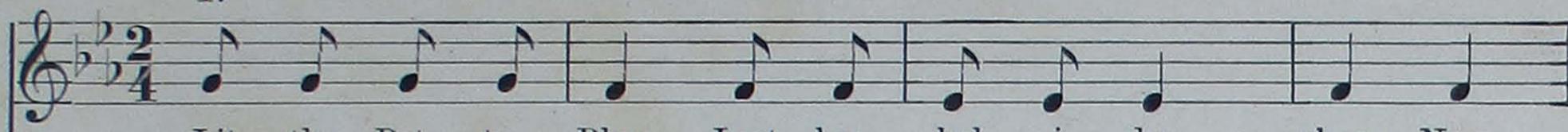


# LITTLE BETTY BLUE

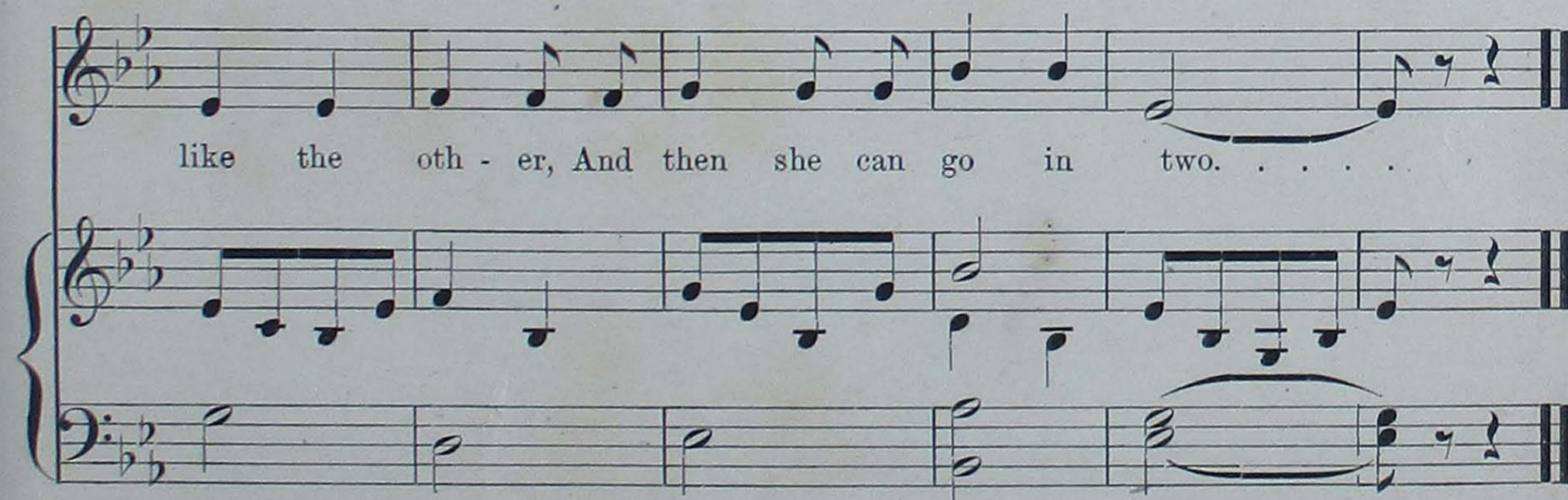
MOTHER GOOSE

*Moderato*

T.



C.



## NEWS OF THE DAY

MOTHER GOOSE

*Moderato*

T.

Tell me, good Neigh-bor, I pray, . . . What's the news of the day? . . .

C.

They say the bal - loon's gone up to the moon.

## WHOSE LITTLE DOG ART THOU?

FIRST CHILD

SECOND CHILD

Bow! wow! wow! Whose lit -tle dog art thou? Lit -tle Tom Tin-ker's dog; Bow! wow! wow!

## RHYTHMIC GAMES

### HIPPETY HOP TO THE BARBER SHOP

MOTHER GOOSE  
*Allegro moderato*

Musical score for 'Hippety Hop to the Barber Shop' in 6/8 time. The score consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of two flats. The bass staff has a key signature of one flat. The music is divided into two sections. The first section starts with a treble clef, a 6/8 time signature, and a key signature of two flats. The lyrics are: 'Hip - pe - ty - hop to the bar - ber's shop To buy a stick of can dy;—'. The second section starts with a bass clef, a 6/8 time signature, and a key signature of one flat. The lyrics are: 'One for you, One for me, One for Sis - ter San - dy.' The music concludes with a double bar line.

### PEASE PORRIDGE

MOTHER GOOSE  
*With accent*

Musical score for 'Pease Porridge' in 2/4 time. The score consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp. The bass staff has a key signature of one sharp. The music is divided into three sections. The first section starts with a treble clef, a 2/4 time signature, and a key signature of one sharp. The lyrics are: 'Pease por-ridge hot, Some like it hot,'. The second section starts with a bass clef, a 2/4 time signature, and a key signature of one sharp. The lyrics are: 'Pease por-ridge cold, Some like it cold,'. The third section starts with a treble clef, a 2/4 time signature, and a key signature of one sharp. The lyrics are: 'Pease por-ridge in the pot, Nine days old. Some like it in the pot, Nine days old.' The music concludes with a double bar line.

# I SAW A LITTLE BIRD GO HOP

MOTHER Goose

*Allegro moderato*

Musical score for 'I Saw a Little Bird Go Hop' in 2/4 time, key of B-flat major. The score consists of two staves: a treble staff and a bass staff. The treble staff has a melody line with lyrics: 'I saw a lit - tle bird go hop, hop,' and 'hop, And I said "Lit - tle bird, will you stop, stop, stop?"' The bass staff provides harmonic support with sustained notes and chords. The music is divided into two sections by a horizontal line.

# RING A-ROUND A ROSY

J. A.

*Gaily*

Musical score for 'Ring a-Round a Rosy' in 4/4 time, key of G major. The score consists of two staves: a treble staff and a bass staff. The treble staff has a melody line with lyrics: '1. A ring a - round a ro - sy, The pink and pret - ty po - sy, A' and '2. And first you'll see us skip - ping, And then you'll see us trip - ping; A' (repeated). The bass staff provides harmonic support with sustained notes and chords. The music is divided into two sections by a horizontal line.

## RING A-ROUND A ROSY

Musical score for 'Ring a-round a Rosy' in G major. The score consists of two staves. The top staff is in common time and features a soprano vocal line with lyrics: 'ring a - round a ro - sy We'll make to - day.' and 'ring a - round a ro - sy So bright and gay.' The bottom staff is in common time and features a basso continuo line with sustained notes and bassoon entries.

## TRUMPET AND DRUM

*Allegro moderato*

Musical score for 'Trumpet and Drum' in G major. The score consists of four staves. The top staff is in common time and features a soprano vocal line with lyrics: 'You take the trum - pet and I'll take the drum, Pom! Pom! Pom!' and 'You take the trum - pet and I'll take the drum, Drum! Drum! Drum!'. The second staff is in common time and features a soprano vocal line with lyrics: 'You take the trum - pet and I'll take the drum, Pom! Pom! Pom!' and 'You take the trum - pet and I'll take the drum, Drum! Drum! Drum!'. The third staff is in common time and features a basso continuo line with sustained notes and bassoon entries. The fourth staff is in common time and features a basso continuo line with sustained notes and bassoon entries. Dynamics include *p* (piano) and *f* (forte).

## THE WAY TO LONDON TOWN

MOTHER GOOSE

*Allegro*

THE WAY TO LONDON TOWN

MOTHER GOOSE  
*Allegro*

See - saw, Up, down, Which is the way to Lon - don town?

One foot up, One foot down, This is the way to Lon - don town.

The musical score consists of two systems of music. The top system is for a voice and piano, and the bottom system is for a cello and piano. The vocal line in the top system has a melodic line with eighth and sixteenth notes, and the lyrics are written below the notes. The piano accompaniment has a steady bass line with sustained notes. The bottom system shows a cello line with eighth and sixteenth notes, and the piano accompaniment provides harmonic support. Measure numbers 1 and 2 are indicated above the music.

## WORKING IN THE GARDEN

L. H.

*Allegro moderato*

FOLK SONG

WORKING IN THE GARDEN

L. H.  
*Allegro moderato*

FOLK SONG

1. Now we dig our gar - den, gar - den, gar - den,  
 2. Now we rake our gar - den, gar - den, gar - den,  
 3. Now we plant our gar - den, gar - den, gar - den,  
 4. Now we hoe our gar - den, gar - den, gar - den,

The musical score consists of two systems of music. The top system is for a voice and piano, and the bottom system is for a cello and piano. The vocal line in the top system has a melodic line with eighth and sixteenth notes, and the lyrics are written below the notes. The piano accompaniment has a steady bass line with sustained notes. The bottom system shows a cello line with eighth and sixteenth notes, and the piano accompaniment provides harmonic support. Measure numbers 1 and 2 are indicated above the music.

## WORKING IN THE GARDEN

Musical score for "Working in the Garden" in G major, 2/4 time. The vocal line consists of four stanzas of lyrics: "Now we dig our gar-den in the ear-ly spring.", "Now we rake our gar-den in the ear-ly spring.", "Now we plant our gar-den in the ear-ly spring.", and "Now we hoe our gar-den in the ear-ly spring.". The piano accompaniment features a steady bass line and occasional harmonic chords.

## TO MARKET

MOTHER GOOSE  
*Allegro*

Musical score for "To Market" in G major, 6/8 time. The vocal line includes two versions of the lyrics: "1. To mar- ket, to mar- ket, to buy a fat pig;" and "2. To mar- ket, to mar- ket, to buy a fat hog;". The piano accompaniment provides harmonic support with a bass line and chords. The score then transitions to a new section with lyrics: "Home a - gain, home a - gain jig - ge - ty jig." and "Home a - gain, home a - gain jig - ge - ty jog." The piano part continues with a steady bass line and chords.

## RING AROUND A ROSY

*Allegretto*

Musical score for 'Ring Around a Rosy' in 2/4 time, key of B-flat major. The score consists of three staves: a soprano staff, an alto staff, and a bass staff. The soprano and alto staves begin with eighth-note patterns, while the bass staff begins with quarter notes. The lyrics are: 'Ring a-round a ro-sy, Pock-et full of po-sy.' The music continues with a similar pattern, and the lyrics change to: 'Nan and Phil, Kate and Will, Ring a-round a ro-sy.'

## SHOE THE HORSE, SHOE THE MARE

MOTHER GOOSE

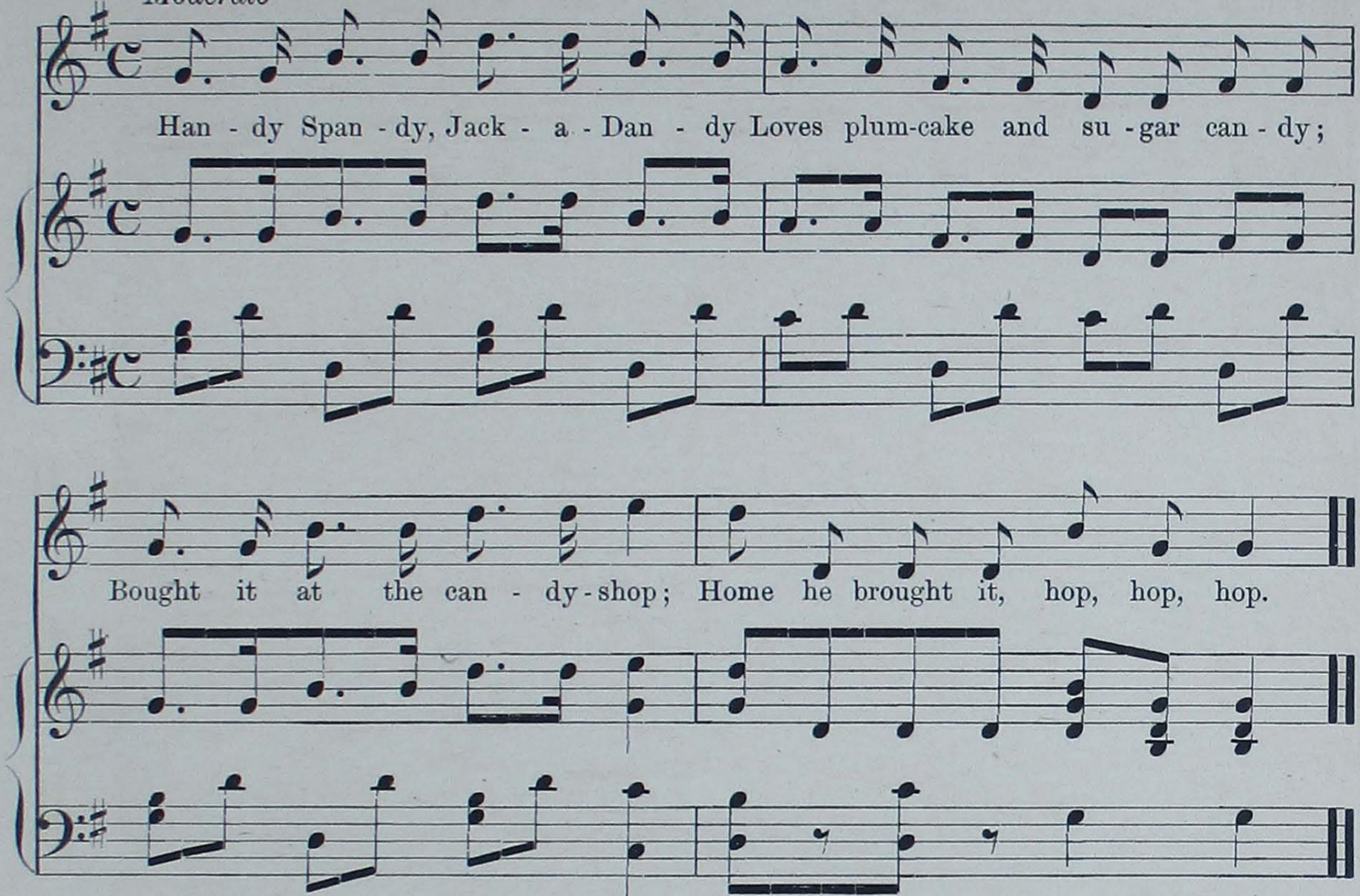
*Moderato*

Musical score for 'Shoe the Horse, Shoe the Mare' in 4/4 time, key of G major. The score consists of three staves: a soprano staff, an alto staff, and a bass staff. The soprano and alto staves begin with eighth-note patterns, while the bass staff begins with quarter notes. The lyrics are: 'Shoe the horse, Shoe the mare, But let the lit-tle colt go bare. Har-ness horse, Har-ness mare, But let the lit-tle colt go bare.' The music continues with a similar pattern.

## HANDY SPANDY, JACK-A-DANDY

MOTHER GOOSE

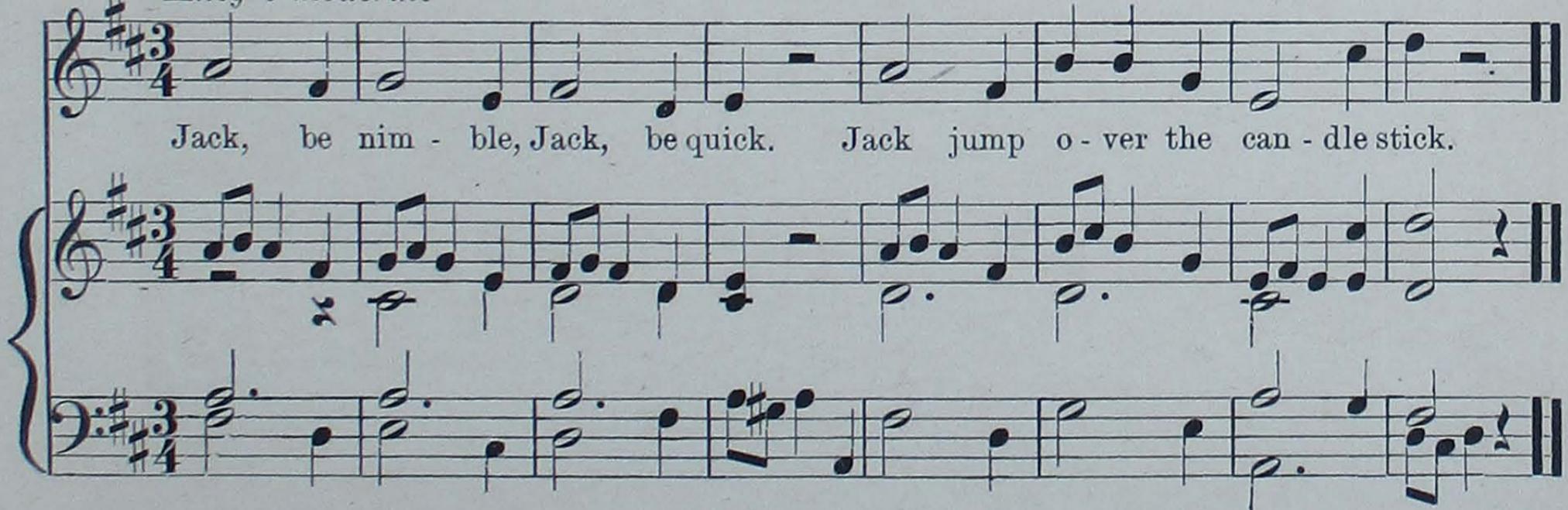
*Moderato*



Musical score for "HANDY SPANDY, JACK-A-DANDY" in G major, common time. The score consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). The music is in a moderate tempo, indicated by the tempo marking "Moderato". The lyrics are: "Han - dy Span - dy, Jack - a - Dan - dy Loves plum-cake and su - gar can - dy; Bought it at the can - dy - shop; Home he brought it, hop, hop, hop." The music features eighth and sixteenth note patterns, with the bass staff providing harmonic support.

## JACK, BE NIMBLE

*Allegro moderato*



Musical score for "JACK, BE NIMBLE" in G major, common time. The score consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). The music is in an allegro moderato tempo. The lyrics are: "Jack, be nim - ble, Jack, be quick. Jack jump o - ver the can - dle stick." The music features eighth and sixteenth note patterns, with the bass staff providing harmonic support.

## SKIPPING SONG\*

*Allegro*

Hip - pe - ty-skip and a - way we go, Four lit - tle skip - pers all in a row.

First we will skip to Lon - don town, O - ver the hill, now up, now down.

\* The accompaniment may be repeated if a longer skip is required.

## OVER THE HILLS TO BOSTON

*Allegro*

T.

C.

1. Our po - ny's gal - lop - ing o - ver the hills, O - ver the hills to Bos - ton.  
2. He leaps o'er brooks and he leaps o'er rills, Rills on the way to Bos - ton.

## DANCING SONG

Nursery Rhyme

*Allegro*

mf

6/8

Bob - by and Jim and Will, . Sal - ly and Kate and Bill,

mf

6/8

6/8

p

mf

6/8

Off they skip to the mu - sic's sound, Danc - ing, danc - ing round and round.

p

mf

6/8

f

p

6/8

Bob - by and Jim and Will, Sal - ly and Kate and Bill. .

f

p

6/8

## REST

AGNES GRAY

*Andante*

## MOTION

AGNES GRAY

*Allegro moderato*

## MOTION

all jump up and play a - while, And frol - ic with a will.

## HOP! LITTLE RABBIT

T. A.  
*Moderato*

Folk Song

1. Hop ! lit - tle rab - bit, hop ! hop ! hop ! Hop thro' the clo - ver, hop ! then stop.  
2. Hop thro' the fields in sun and rain, Eat - ing your fill, then home a - gain.

## KANGAROO BROWN

T. A.

Jump! Jump! Kan - ga - roo brown, Jump! Jump! Off to the town.  
Jump! Jump! Up - hill and down, Jump! Jump! Kan - ga - roo brown.

## GOING TO MARKET

MOTHER GOOSE

*Allegretto*

2/4 time signature, key of G major (two sharps). The vocal line consists of eighth and sixteenth notes. The piano accompaniment features eighth-note chords in the right hand and eighth-note bass notes in the left hand. The lyrics are: "To mar - ket, to mar - ket, to buy a pen - ny bun. Home a - gain,"

2/4 time signature, key of G major (two sharps). The vocal line consists of eighth and sixteenth notes. The piano accompaniment features eighth-note chords in the right hand and eighth-note bass notes in the left hand. The lyrics are: "home a - gain, mar - ket is done." A dynamic marking "mf" (mezzo-forte) is placed above the piano line in the middle of the measure.

2/4 time signature, key of G major (two sharps). The piano accompaniment features eighth-note chords in the right hand and eighth-note bass notes in the left hand. The dynamic marking "f" (forte) is placed above the piano line in the middle of the measure.

# HEY-DIDDLE-DIDDLE! THE CAT AND THE FIDDLE

MOTHER GOOSE

*Allegro*

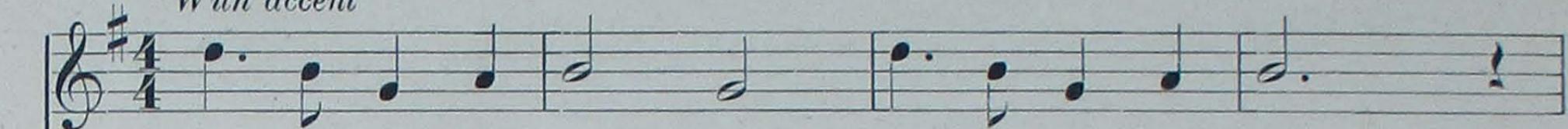
Hey did - dle - did - dle! The cat and the fid - dle, The

cow jumped o - ver the moon. The lit - tle dog laughed to see such sport, And the

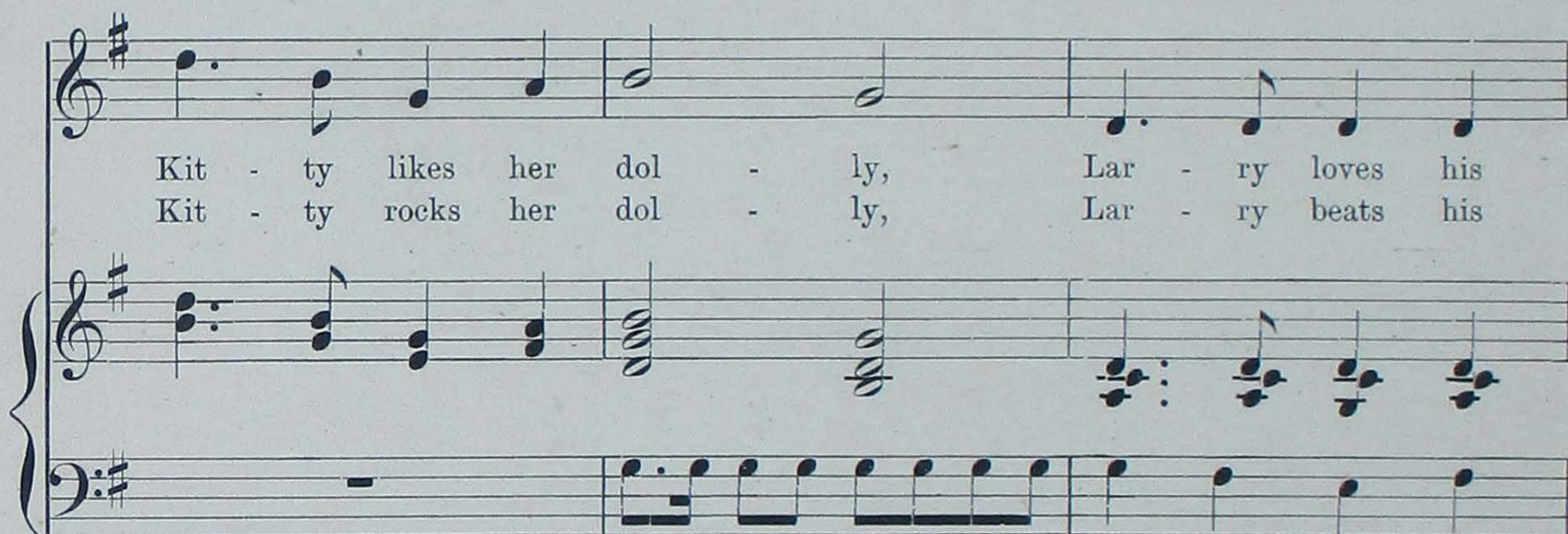
dish ran af - ter the spoon, the spoon, And the dish ran af - ter the spoon.

## LARRY'S DRUM

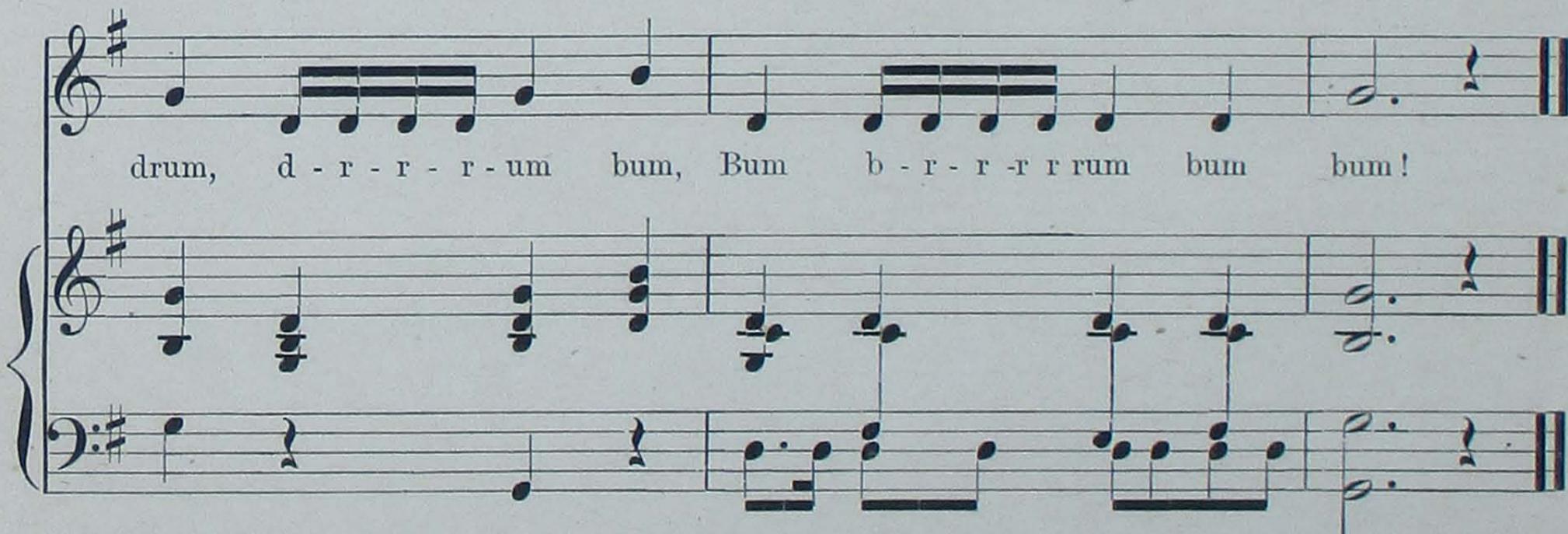
ALICE DEAN  
*With accent*



1. Ba - by likes his rat - tle, Tom his su - gar - plum,  
2. Ba - by shakes his rat - tle, Tom - my eats his plum,



Kit - ty likes her dol - ly, Lar - ry loves his  
Kit - ty rocks her dol - ly, Lar - ry beats his



drum, d - r - r - r - um bum, Bum b - r - r - r rum bum bum !

## ON TIPTOE

*Allegro*

*mf*

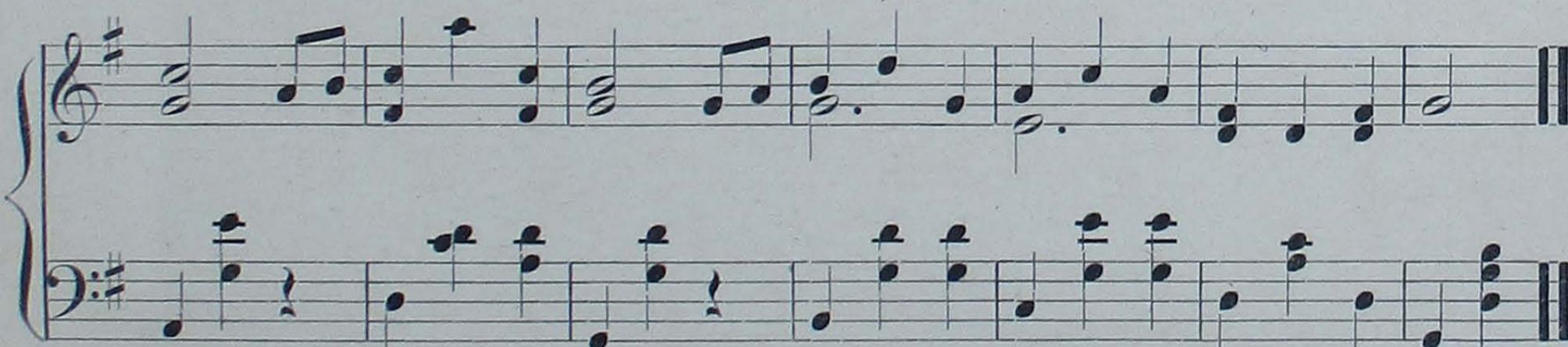
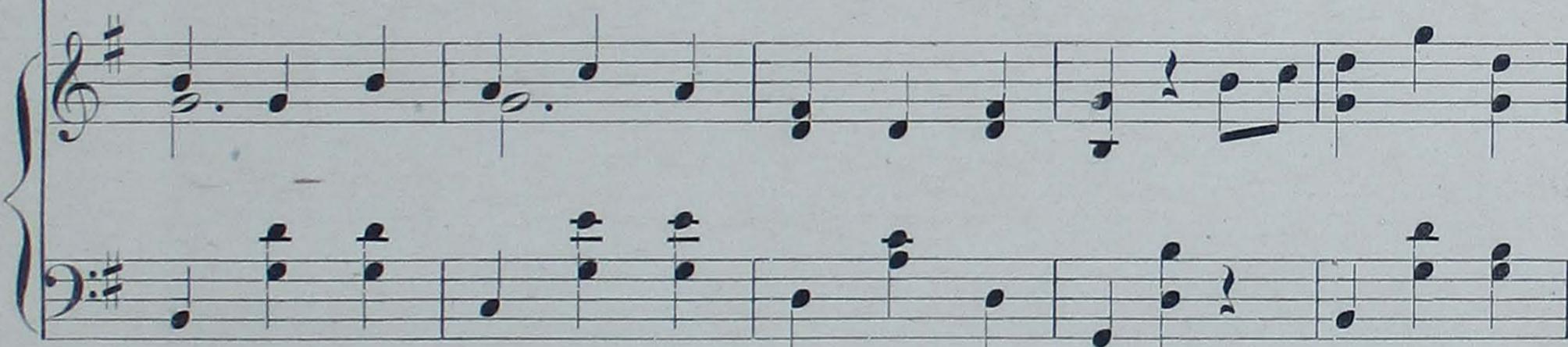


On our tip - toes we run, Full of frolic and fun, With a

*mf*



one, two, three, one, two, three, One, two, three, one.



# SONGS

## THE CRICKETS\*

*Quietly*



1. Crick - ets chirp the whole night through, In the dark - ness,  
2. First the crick - et, then his mate Pipes his note and  
3. Like the gen - tle crick - ets small We will sing, then

A two-line musical staff. The top line is in G major (two sharps) and the bottom line is in C major (one sharp). The notes are primarily quarter notes, with some eighth and sixteenth notes. The two lines are connected by a brace.

FIRST SECOND FIRST SECOND FIRST SECOND FIRST SECOND  
CRICKET CRICKET CRICKET CRICKET CRICKET CRICKET CRICKET CRICKET

in the dew.  
then doth wait.  
lis - ten all.

A two-line musical staff. The top line is in G major (two sharps) and the bottom line is in C major. The notes are primarily quarter notes, with some eighth and sixteenth notes. The two lines are connected by a brace.

\* The refrain may be hummed or whistled.

## MORNING-GLORIES

Folksong

*Allegretto*

High! High, High! Morn - ing glo - ries blue and white

Climb all day and sleep all night, High, high, high!

## IN THE APPLE-TREE

*Allegro moderato*

Here we climb, till we sit at rest At the top of the tree that we like best.

## UP IN THE MORNING

*Cheerfully*

1. Up in the morn - ing rise the vio - lets, Up in the  
 2. Up in the morn - ing fly the rob - ins, Up in the  
 3. Up in the morn - ing mists are go - ing, White lit - tle

*mf*

morn - ing dai - sies new, Up! Up! Up!  
 morn - ing thrush - es too, Up! Up! Up!  
 clouds in skies of blue, Up! Up! Up!

## IN NOVEMBER

MARGARET ALLEN

*Andante sostenuto*

Gold en - rod, milk - weed pod, Leaves and ber - ries red,

*p*

## IN NOVEMBER

Sheet music for 'IN NOVEMBER' in G clef, common time. The vocal line consists of two staves. The first staff starts with a dynamic *p*. The lyrics are: 'As - ters blue, White ones too, All have gone to bed.' The second staff starts with a dynamic *p*. The lyrics are: 'All have gone to bed.'

## LITTLE BROTHER POPPY

AGNES GRAY

*Gaily*

Sheet music for 'LITTLE BROTHER POPPY' in G clef, common time. The vocal line consists of two staves. The first staff starts with a dynamic *mf*. The lyrics are: '1. Lit - tle Broth - er Pop - py, .. sleep - ing in the ground, 2. Off he throws his night - cap for wind to bear a - way,' The second staff starts with a dynamic *mf*. The lyrics are: 'Off he throws his night - cap for wind to bear a - way,'

Continuation of the sheet music for 'LITTLE BROTHER POPPY' in G clef, common time. The vocal line consists of two staves. The lyrics are: 'Wakes when the rain comes and looks . all a - round. Shakes out his yel - low flag and bids the sun good day.'

## UP AND DOWN

T. A.  
*Moderato*

UP AND DOWN

T. A.  
*Moderato*

2/4 time signature, treble clef, key signature of one flat (B-flat). The music consists of two staves. The top staff has lyrics: "Climb - ing up the hill, Lit - tle birch - trees go;". The bottom staff has lyrics: "Run - ning down the hill, Lit - tle brook - lets flow." Measure endings are indicated by double vertical bar lines.

mf

mf

## WINTER SLEEP

MARGARET ALLEN

*Andante*

WINTER SLEEP

MARGARET ALLEN  
*Andante*

2/4 time signature, treble clef, key signature of one sharp (F#). The music consists of two staves. The top staff has lyrics: "Soft and light, the blan - ket white That cov - ers up the flow'rs." The bottom staff has lyrics: "Soft and light, the blan - ket white That cov - ers up the flow'rs." Measure endings are indicated by double vertical bar lines.

## WINTER SLEEP

Sheet music for 'WINTER SLEEP' in G major. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features a bass line with chords in the right hand. The lyrics are: "Warm and deep their quiet sleep, Thro' all the winter hours."

## SPARROWS

MARY VANCE

*Allegro moderato*

Sheet music for 'SPARROWS' in C major. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features a bass line with chords in the right hand. The lyrics are: "Ear-ly ev-ry morn-ing, peep, peep, peep, Ear-ly ev-ry eve-ning, peep, peep, peep."

Sheet music for 'SPARROWS' in C major. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features a bass line with chords in the right hand. The lyrics are: "We can hear the sparrows gray, To their little children say, Peep, peep, peep, peep, peep."

# SPRING RAIN

CECIL SPAULDING

*Andantino*

1. The earth was brown, the earth was bare, And not a leaf, or  
 2. The tu - lip raised her yel - low cup, The cro - cus flow'rs they  
 3. The vio - let o - pened wide her eyes, A - nem - o - nies made  
 4. The fruit - trees bloomed in pink and white, The li - lac flow - ered

flow'r was there, When down came the rain,  
 hur - ried up, When down came the rain,  
 haste to rise, When down came the rain,  
 in the night, When down came the rain,

pat - ter - ing, pour-ing, Down came the rain,  
 pat - ter - ing, pour-ing, Down came the rain,  
 pat - ter - ing, pour-ing, Down came the rain,  
 pat - ter - ing, pour-ing, Down came the rain,

splash - ing and roar - ing, Down came the rain!

## THE GOLDFINCH

AGNES BLAKE  
*Andantino*

The gold - finch feeds on the this - tle - seeds, In his coat of yel - low  
gay, . Then he flies a - way with his chil - dren gray, Far . a - way.

## I WOULD LIKE A FIDDLE

Folksong

*Gaily*

1. I would like a fid - dle, fid - dle, did - dle, Just a lit - tle fid - dle, bright and new.  
2. Then I'd learn to fid - dle, fid - dle, did - dle, Just a lit - tle tune, or may - be, two.

## HOW THEY GO TO SLEEP

Anon.

*Andantino*

1. Some things go to sleep in such a funny way!  
 2. Chick - ens do the same a - stand - ing on their perch;  
 3. Kit - tens curl up close in such a fuz - zy ball;

Lit - tle birds stand on one leg and tuck their heads a - way.  
 Lit - tle mice lie soft and still as if they were in church.  
 Hors - es hang their sleep - y heads all qui - et in their stall.

## ALL JUMP DOWN

*Moderato*

All jump down! All jump down! All jump down!

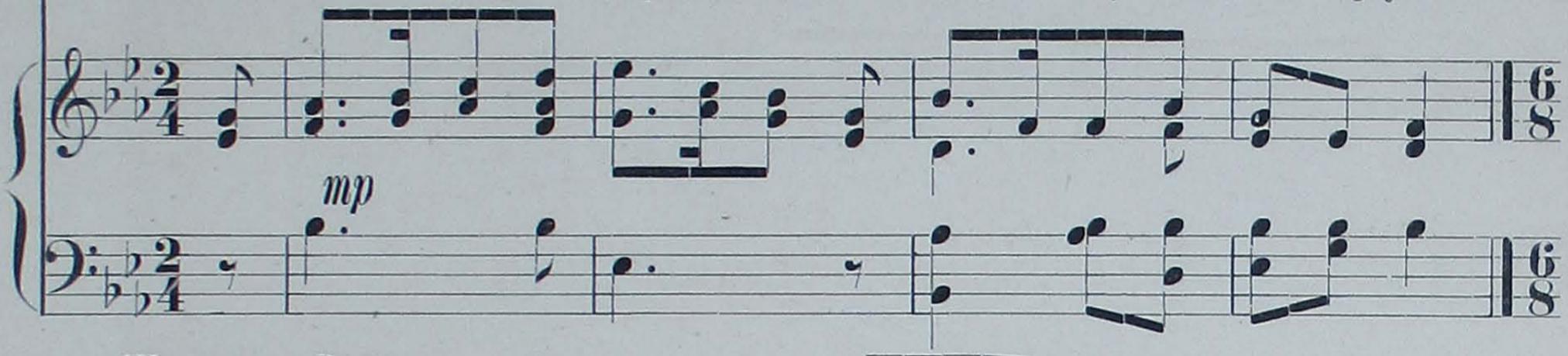
## THE WHITE-THROAT

MARGARET ALLEN

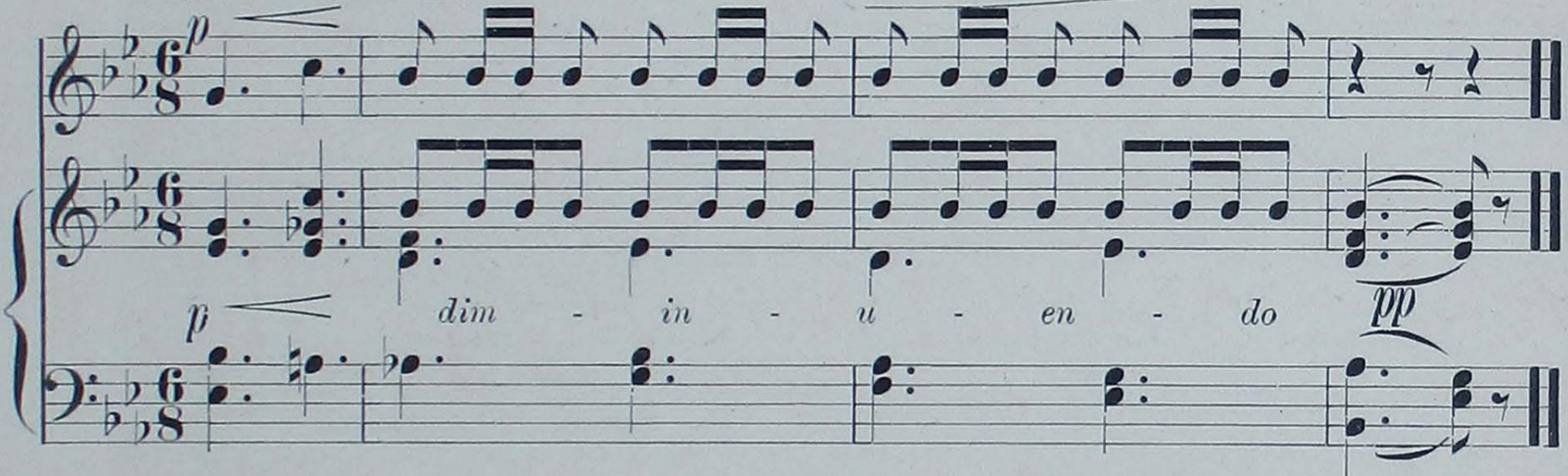
*Allegretto mp*



1. In spring-time I have of - ten heard The whis - tle of a wan-d'ring bird;
2. In gar - den green he rests a while, Then northward flies for man-y a mile.
3. O lit - tle White-Throat Sparrow dear, I wish you'd stay the whole long year.



### WHISTLED REFRAIN

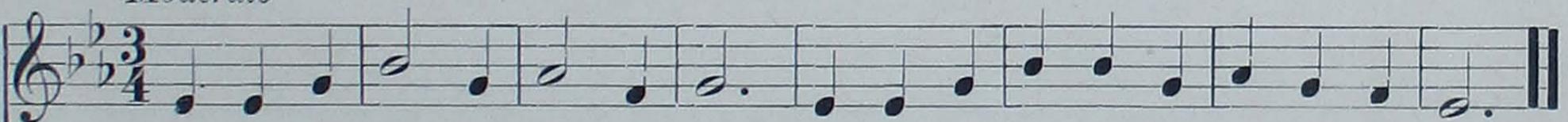


It is recommended that the refrain be whistled by one child at a time, or by the teacher.

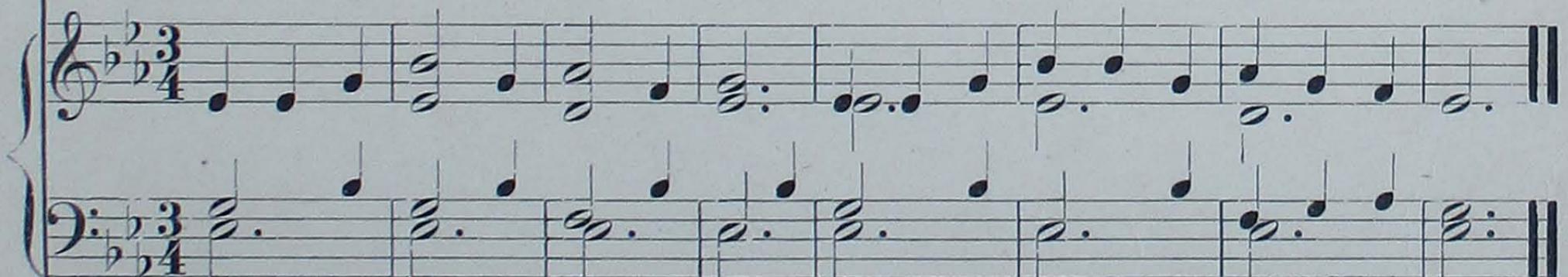
## APPLES

MARY SLADE

*Moderato*



1. Out in the or - chard on the ground, Bas - kets of ap - ples we chil - dren have found.
2. These are for bak - ing, these for pie; These we are sav - ing to eat bye and bye.
3. These are for jel - ly, sweet and good; Thank you, kind Ap - ple-tree, thank you for food.



## THE WINTER BIRDS

MARY BLAKE  
*Andantino*

1. Two lit - tle birds in feath - ers gray Met in the woods on a win - ter's day,  
2. What did the two lit - tle bir - dies say? Brave lit - tle hearts, they whis - tled gay,

Chick - a - dee - dee, Chick - a - dee - dee, Chick - a - dee - dee - dee dee - dee - dee.

## GRAY SQUIRRELS, RED SQUIRRELS

L. H.

*Allegro moderato*

Gray squir -rels, red squir -rels, out in the park,

## GRAY SQUIRRELS, RED SQUIRRELS

Sheet music for 'GRAY SQUIRRELS, RED SQUIRRELS' in G major. The vocal line consists of eighth and sixteenth notes. The lyrics are: 'Frol - ic and scam - per from day - light till dark.' The piano accompaniment features sustained notes and chords.

## WILD GEESE

MARGARET ALLEN

*Andantino*

Sheet music for 'WILD GEESE' in G major, marked 'Andantino'. The vocal line consists of eighth and sixteenth notes. The lyrics are: 'In the sky, High, so high, Hear the voices crying :'. The piano accompaniment features sustained notes and chords.

Continuation of the sheet music for 'WILD GEESE'. The vocal line continues with the lyrics: 'In the fall, Wild - geese call As they're south - ward fly - ing.' The piano accompaniment continues with sustained notes and chords.

## ON THE EASTER MORNING

MARY BLAKE  
*Andantino*

1. Tu - lip lifts her gold - en cup, Vio - let blue, Cro - cus, too,  
2. Grass is spring - ing fresh and green, Gen - tle breeze Wakes the trees,  
3. Lit - tle birds that north - ward flew Loud - ly sing, Praise their King.

Fra - grant lil - y fair looks up On the East - er morn - ing.  
Li - lac ev - 'ry - where is seen On the East - er morn - ing.  
Chil - dren lift your voic - es too, On the East - er morn - ing.

## THANKS FOR FOOD

MARGARET ALLEN  
*Andante sostenuto*

We were hun - gry lit - tle chil - dren; Now we all are fed,

## THANKS FOR FOOD

Musical score for 'THANKS FOR FOOD' in G clef, common time. The score consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). The music features a steady eighth-note pattern in the treble staff and a bass line with sustained notes and eighth-note chords in the bass staff. The lyrics are: 'Thanks we give for milk and por - ridge, Thanks for dai - ly bread.'

## A THANKSGIVING

MARGARET ALLEN

*Moderato*

Musical score for 'A THANKSGIVING' in C clef, common time. The score consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one flat (B-flat). The bass staff has a key signature of one flat (B-flat). The music features eighth-note patterns in the treble staff and sustained notes with eighth-note chords in the bass staff. The lyrics are: '1. Thank you, Lord, for rip - 'ning grain, Grow - ing on the sun - ny plain.  
2. Thank you, Lord, for sun - shine bright, Moon and stars that shine by night;  
3. Thank you, Lord, for home and friends, For our life that nev - er ends.'

Thank you, Lord, for cows that give Whole-some milk on which we live.  
Clothes and shel - ter, fires that warm In the win - ter's cold and storm.  
Thank you, Lord, for joy and love, Best of gifts from Heav'n a - bove.

Continuation of the musical score for 'A THANKSGIVING' in C clef, common time. The score consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one flat (B-flat). The bass staff has a key signature of one flat (B-flat). The music features eighth-note patterns in the treble staff and sustained notes with eighth-note chords in the bass staff.

# HURRAH FOR HARVEST HOME!

LAURENCE HUTTON

*Joyfully*

*mf*

1. We've cut our wheat and we've brought it in, Hur -  
 2. Po - ta - toes deep in the cel - lar lie, Hur -  
 3. Now glad shall be our Thanks - giv - ing Day, Hur -

rah for Har - vest Home! . . . Our gold - en grain is  
 rah for Har - vest Home! . . . And yel - low pump-kins that  
 rah for Har - vest Home! . . . And rich and poor shall

in the bin, Hur - rah for Har - vest Home! . . . And  
 make good pie, Hur - rah for Har - vest Home! . . . And  
 all be gay, Hur - rah for Har - vest Home! . . . And



F. LILEY-YOUNG



## HURRAH FOR HARVEST HOME!

work was hard, but work will win; Hur - rah for Har - vest Home! . . .  
ap - ples stored in at - tics high, Hur - rah for Har - vest Home! . . .  
thanks we'll sing and thanks we'll say For hap - py Har - vest Home! . . .

*f*

*f*

## AUGUST CORN

MARGARET ALLEN

*Allegro moderato*

Corn with fin - ger high Point - ing toward the sky,

Says "Now thank - ful be, Food is here for thee."

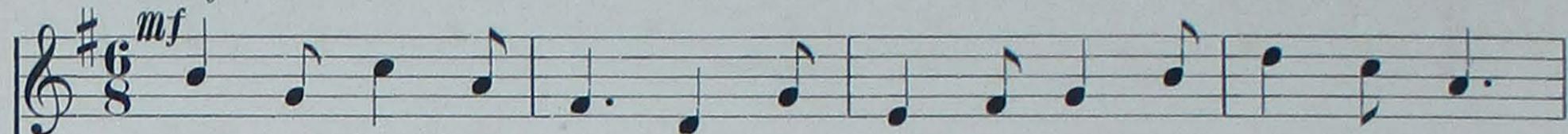
*mf*

*mf*

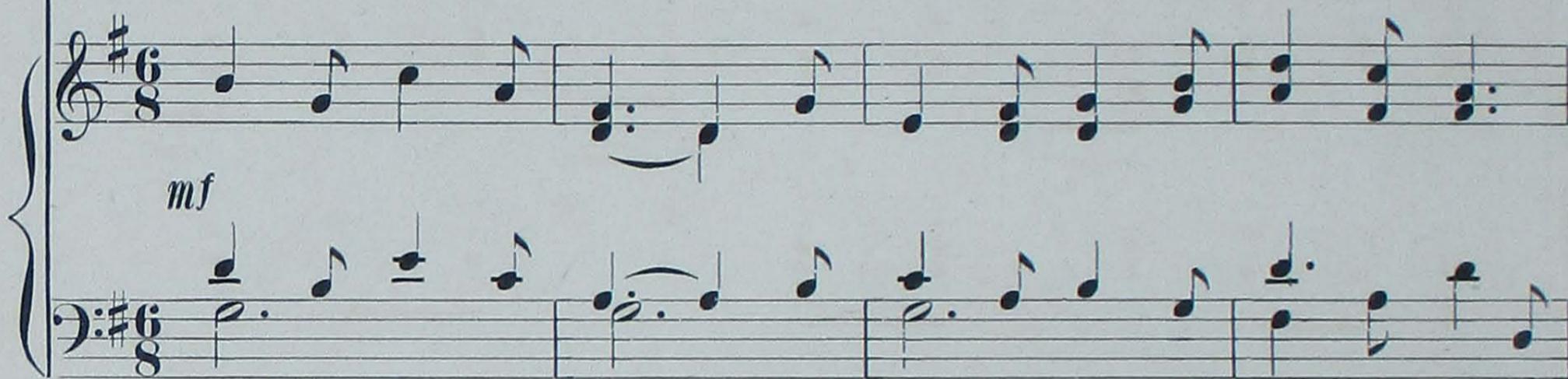
# CHRISTMAS, MERRY CHRISTMAS!

MARY SLADE

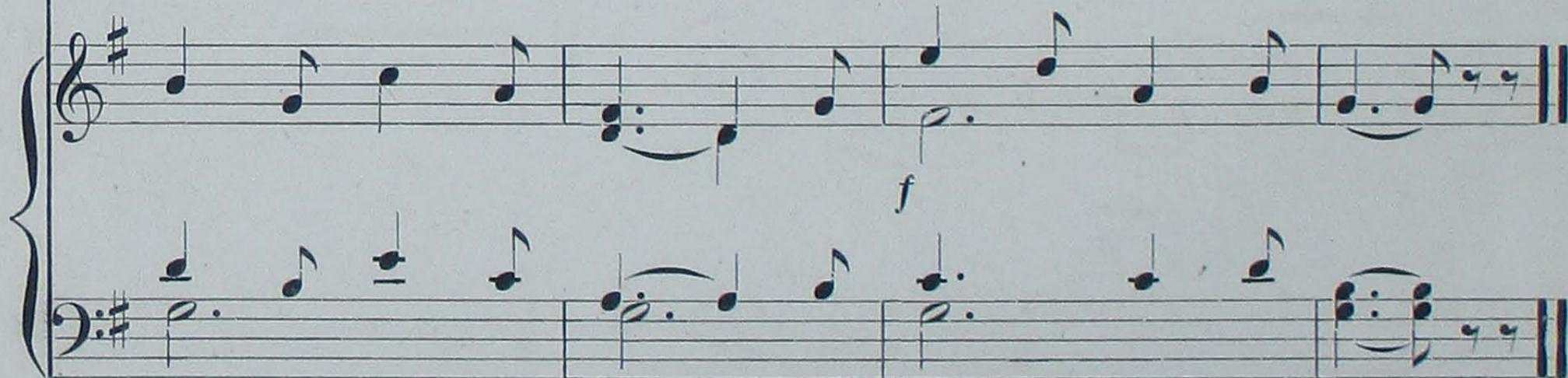
*Allegro*



1. Christ - mas, mer - ry Christ - mas! With bells that ring while chil - dren sing,
2. Christ - mas, mer - ry Christ - mas! With books and toys for girls and boys,
3. Christ - mas, mer - ry Christ - mas! With tur - key, pies and glad sur - prise,
4. Christ - mas, mer - ry Christ - mas! With love for all both great and small,



Christ - mas, mer - ry Christ - mas Is com - ing soon we know.  
Christ - mas, mer - ry Christ - mas Will come when north winds blow.  
Christ - mas, mer - ry Christ - mas, A feast where - e'er we go.  
Christ - mas, mer - ry Christ - mas Brings joy to high and low.



## HOW WE KNOW IT'S CHRISTMAS

MARY BLAKE

*With spirit*

2/4 time signature, treble and bass staves, key signature of B-flat major (two flats). The lyrics are:

1. Hol - ly - wreaths, mis - tle - toe, Twink - ling lights
2. Mer - ry girls, jol - ly boys, Horns and drums
3. Pret - ty things we have made, Near the tree
4. Ev - 'ry one kind and dear, Thoughts of love,

2/4 time signature, treble and bass staves, key signature of B-flat major (two flats). The lyrics are:

all a - glow Tell of hap - py Christ - - mas.  
mak - ing noise Tell of hap - py Christ - - mas.  
neat - ly laid Tell of hap - py Christ - - mas.  
words of cheer Tell of hap - py Christ - - mas.

# CONSERVATION

MARGARET ALLEN

*Moderato*

1. I heard a story once that said A  
 2. We'll eat our bread and save the crumbs Till

naugh - ty girl once walked on bread, And she had heard, I'm  
 Neigh - bor Spar - row chirp - ing comes; For lit - tle chil - dren

ve - ry sure, Of hun - gry birds and chil - dren poor.  
 when they're good Will nev - er, nev - er waste their food.

*poco rit.*

*poco rit.*

# OUR FLAG

MARGARET ALLEN

*In March style*

*mf*

1. We love our na - tive coun - try's flag, The  
 2. We love our na - tive coun - try's flag, The  
 3. We love our na - tive coun - try's flag, The

red, the white and blue; We love its star - ry  
 blue, the white and red; It tells us of the who's  
 blue, the red and white; And ev - 'ry child

clus - ter bright, Its col - ors strong and true.  
 sol - diers brave Who for their coun - try bled.  
 pure and good Helps keep our ban - ner bright.

## GREETINGS MORNING IS COME

MARY SLADE  
*Allegretto*

Musical score for 'GREETINGS MORNING IS COME' by Mary Slade. The score consists of four staves of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. The key signature is B-flat major (two flats). The tempo is Allegretto. The lyrics are: 'Morning is come with golden light, Making the world all new and bright: Good morning! Good morning! Good morning!' The piano part includes dynamic markings such as *mf*, *f*, and *mf*.

## GOOD MORNING, LITTLE CHILDREN\*

Musical score for 'GOOD MORNING, LITTLE CHILDREN' by Mary Slade. The score consists of four staves of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. The key signature is B-flat major (two flats). The tempo is 2/4 time. The lyrics are: '1. Good morning, little children; how do you do? 2. I'm very well I thank you; And how are you?' The piano part includes dynamic markings such as *f* and *mf*.

\* Or "Good afternoon, dear children."

## GOOD MORNING !

MARY SLADE  
*Allegretto*

GOOD MORNING !

Good morn - - ing ! Good morn - - ing ! For

this is an - oth - er morn - ing ; Good morn - - ing !

The musical score consists of three staves of music. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The time signature is 6/8 throughout. The music features various note values including eighth and sixteenth notes, with some notes connected by beams. The lyrics are integrated into the musical lines, with the first two lines appearing above the treble and bass staves, and the third line appearing below the bass staff. The music concludes with a final chord on the third staff.

## HOW DO YOU DO ?

*Allegro moderato*  
TEACHER, THEN CHILDREN

HOW DO YOU DO ?

How do you do, and how do you do? And how do you do a - gain ?

The musical score consists of three staves of music. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The time signature is 6/8 throughout. The music features eighth and sixteenth note patterns. The lyrics are integrated into the musical lines, with the first line appearing above the treble and bass staves, and the second line appearing below the bass staff. The music concludes with a final chord on the third staff.

# ON A DARK MORNING

MARY SLADE

*Allegretto*

Though it's a ver - y cloud - y day, Here in our room it's

bright and gay; Good - morn - ing! Good - morn - ing!

# GOOD AFTERNOON!

*Moderato*

T. Good af - ter - noon! Good af - ter - noon to chil - dren dear!  
C. Good af - ter - noon! Good af - ter - noon! a - gain we're here!

## THE SCISSORS-GRINDER

*Rather Slowly*

Musical score for 'THE SCISSORS-GRINDER' in 4/4 time, B-flat major. The score consists of two staves. The top staff uses a treble clef and has a bassoon clef on the bass staff. The bottom staff uses a bass clef. The music features eighth-note patterns with 'greater than' symbols (>) above them. The lyrics 'Ting, ting, ting, ting, Ting, ting, ting, ting,' are written below the notes. The bassoon part consists of sustained notes on the first and third beats of each measure.

Continuation of the musical score for 'THE SCISSORS-GRINDER'. The top staff continues the eighth-note pattern with 'greater than' symbols. The lyrics 'Ting, ting, ting, ting, Ting, ting, ting, ting.' are written below. The bassoon part continues with sustained notes on the first and third beats. The score concludes with a double bar line.

## THE BALLOON MAN

T. A.

Musical score for 'THE BALLOON MAN' in 6/8 time, B-flat major. The score consists of three staves. The top staff uses a treble clef. The middle staff uses a bass clef. The bottom staff uses a bass clef. The music features eighth-note patterns. The lyrics 'Too, Too, Too, too, too, too, too, too,' are written below the notes. The bassoon part consists of sustained notes on the first and third beats of each measure.

## THE BALLOON MAN

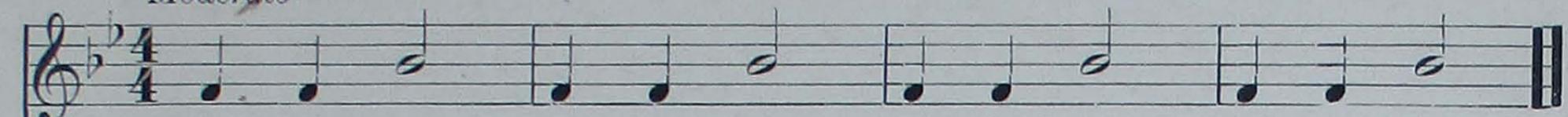
too too too too, too too, Red bal-loons, Blue bal-loons,

Come and buy my new bal-loons, Too Too,

Too too too too, too too, too too, too too,

# STREET CRIES

*Moderato*



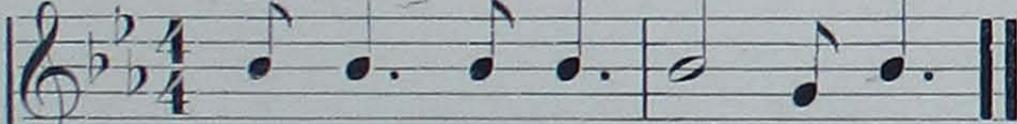
Nice fresh fish! Nice fresh fish! Nice fresh fish! Nice fresh fish!

*Rather slowly*



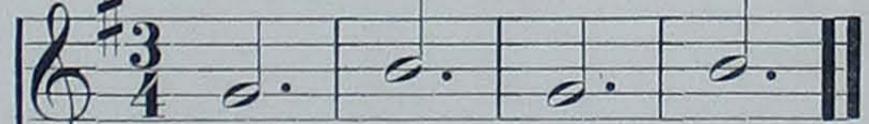
Ice - cream! Ice - cream! Ice - cream!

*Allegro moderato*



Ap - pos! Ap - pos! Pie ap - pos!

*Moderato*



Brooms! Brooms! Brooms! Brooms!

# STREET CRIES

5  
*Moderato*

Rags! Pa - per! Rags! Pa - per! Rags! Pa - per! Rags! Pa - per!

6  
*Andante*

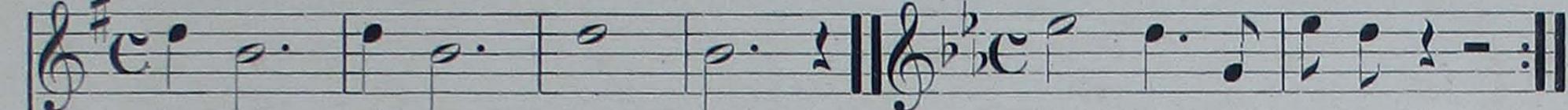
Rags! Old Ir'n! Rags! Old Ir'n! Rags! Old Ir'n!

7  
*Andante*

Rags! Old Ir'n! Rags! Old Ir'n! Rags! Old Ir'n! Rags! Old Ir'n!

STREET CRIES

8 *Moderato*

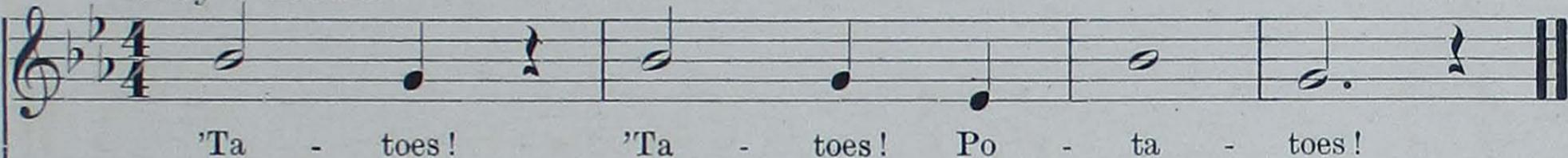


'Na-nos!\* 'Na-nos! 'Na - nos!

*Andante*

'Na - nos! ba - na - nos!

9 *Allegro moderato*



'Ta - toes! 'Ta - toes! Po - ta - toes!

10 *Moderato*



Oys - ta† - buy - ah! But - ta' - beans‡ buy ah!  
Crabs . . buy - ah!  
Ok - ra buy - ah!

\* Bananas. † Oysters. ‡ Butter-beans.













